of the protection afforded by an extension of land east of Malabuhan. Fish corrals can be built earlier here than in the other zones. The second class zone extends from Barrio Sumalaring to Salag Point; the third class zone continues from Salag Point to Siaton-Sta. Catalina municipality boundaries.

In 1951 public auctions were held for the first time for bonsod sites in these three zones. However, the auction was due less to raise funds than to political maneuvering among municipal officials. The auction was held in order to permit one person to obtain the most desirable sites, previously held by an individual then out of favor with local politicians. No auctions were held in 1952 or 1953.

When no auctions are held, an operator in a first class bonsod zone pays Siaton municipal government $50 annually; second class bonsod zone, $35; third class bonsod zone, $23. An additional license is necessary according to the depths in which the bonsod is constructed; Table XXXI[1] lists these fees.

1 [See p. 579, cat. 228 or 116 -- Analyst]

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boat-builders and a nearby sawmill. Large areas, cain-gins of the past, are covered with cogon grass; corn is the principal crop. The region is full of stumps and charred or decaying tree trunks. Many house walls are made of bark peeled from trees in the nearby forest. Mangoto is a community of Christian farmers many of whom have specialized in boat construction.

Arranging for the Purchase of a Boat

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It is customary for a Siaton fisherman who wishes to buy a boat to contact a Tanjay contractor. One boat contractor, who had been in the business for nearly 30 years, reported there were three "old-timers in Tanjay besides the newcomers." Usually the buyer tells the contractor the type of boat desired and what he will pay. The buyer depends on the contractor to see that the boat is properly built and delivered within the agreed period.

Some buyers, however, go to the barrio with the contractor to discuss the boat with the workers and even to select the tree. Often the buyer pays down one-half of the price; the remainder of the fee is paid upon delivery. However, one Siaton informant stated:

> This is not often done. Many workers cannot be trusted. This is why you need a contractor who will see that the work is done properly and the workers do not loaf.

When the contractor is paid one-half of the boat's full price he may share part of this money with his workers. Other buyers refuse to give either the contractor or the

workers an advance on an order. One Siaton fisherman paid some workers in this community one-half of the contracted price for a boat that never was delivered. 437 396 472 675

The contractor usually discusses the order with the workers he plans to employ. As one contractor said; "I talk with them to see if they feel the arrangements I made are reasonable." The contractor receives no fixed percentage for his middleman activities; "what he gets depends upon the generosity of the buyer and the workers." Actually the contractor's bargaining position is excellent; he can contract with another group to build the boat if he does not anticipate a fair share of the profit. The boat-makers in Mangoto are farmers who earn money by building boats during slack periods.

The contractor's percentage appears to vary from 10 to 20 per cent of the total contracted price of a baroto, and from 10 to 15 per cent for a banca. In 1950 one contractor arranged for the construction of more than twenty boats; he received from $1.75 to $2.50 on a baroto and from $10 to $20 on a banca. Boat prices vary with their size. Before the last war a baroto sold for as little as three dollars whereas a banca brought between $25 to $30. Today's prices are inflated. A baroto costs $10 to $15 and a banca $75 to $200.

Some good-sized boats are built in Mangoto; I saw a large parao being pulled to the Tanjay River. This parao had been built for a Cebu fisherman who stayed in the barrio during its construction. Thirty carabao were 396 501 483

20: Hart E-5 (195.) 1954 OA1 Philippines
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underemployment of the barriofolk.[2] Most of these cottage industries aim at producing export handicrafts or luxury items. Perhaps most important is the changing attitudes of the barriofolk toward their own handicrafts. Abaca clothing is felt, by many young folk, to be a symbol of a rustic. The barriofolk claim that they can buy better and cheaper pottery than they can make. With the expanding role of money in the general economy, fewer people make handicrafts for bartering. As a result, in Caticugan, the younger generation, particularly women, grows up without training in basic handicrafts of their forefathers, and with an attitude that such training is neither desirable nor important.

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This chapter deals with the following handicrafts that still exist in Caticugan and vicinity: (1) pottery; (2) buri weaving and basketry; (3) abaca weaving; and (4) woodwork, i.e., making wooden saddles and carved wooden bolo handles.

POTTERY

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There are an estimated 20,000 potters in the Philippines. Much of the work is done by women who sit beneath

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[2]Recently a crafts team was sent to the Philippines under the auspices of the Economic Cooperation Administration and the United Nations. It consisted of a furniture designer, a wood products designer, and a textile expert, Marianne Hammarstrom. The unpublished Hammerstrom report has been briefly, and somewhat inaccurately, summarized by Will Savoy, "Philippine Weavers Learn New Techniques," Department of State Field Reporter, I, No. 2 (September-October, 1952), pp. 13-4. I was able to secure a typescript copy of the original report.

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The last step is to smooth the pot's exterior by gently scraping with a bolalo shell; in Masbate the smoother (bulalo) is an operculum from the marine shell of the same name. Unfired clay pots are put under the potter's house to dry; if placed in the sun they usually crack. No slip is used by this potter and she makes no attempt to decorate her pots. Bright-colored flowers are painted on one side of the large waterjars made in Daro.

After the pots have dried for several days they are fired. A pile of buri fronds is put on the ground, the pots placed on top, and covered with more fronds. Before the pots are fired, three charcoal crosses are scratched on each one to prevent them "from breaking or exploding when burned." The fuel is lighted and burns for about an hour. While the fire is burning, pieces of bendita palm are thrown into the blaze--a precaution in case any spirits are living in the vicinity.[8] Fired pots have a reddish-brown color due to the iron oxide.

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The potter of Datag usually made only pots that had been ordered. Larger pots are bartered for the amount of grain or dried camote or cassava chips they hold, whereas smaller pots bring twice their capacity. None of the pots made by this woman were sold for cash. Several times I saw her bartering her pots in Caticugan. The smallest pot she made was 4-1/2 inches at the mouth and 4-1/2 inches

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[8] Bendita leaves are leaves of the patikan palm, better known as the "Fish-Tail palm" (Caryota cumingii Lodd.) Brown, op. cit., I, p. 256. Bendita leaves are a popular decoration for church and chapel during fiestas.

high, with a capacity of about 2-1/4 pounds of clean rice; the largest was 9 inches high with a capacity of 4-1/2 pounds. It took her about two days to make the large pot; four or five of the smaller ones could be made in the same time--of course, after the clay had been gathered and prepared for working.

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BURI WEAVING

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Weaving of buri (Cebuano: buli) palm bags and sleeping mats is the most widespread of all handicrafts in the Siaton River valley. Large buri bags (baluyut), four or five feet high, serve to store rice or shelled corn. Smaller bags (bolugasan) are used to carry shelled corn to the poblacion mills for grinding for storage. Sleeping mats (banig) are about three to five feet in width and four to six feet in length. Plate LXI,[1] A and B, shows the type of weave used for making both the bags and sleeping mats. Drawing B (Plate LXI) shows how the edges of the sleeping mats are finished. Weaving buri bags and mats is strictly a woman's job, although men cut the fronds.

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Preparing the Buri for Weaving

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Unopened immature buri fronds are cut from the tree's crown. The best time to cut the fronds was said to be the period of the new moon; if gathered at any other time the fronds are very brittle and difficult to weave. After the unopened fronds are cut, they are pulled apart and placed, fan-like, on the ground to dry for two or three days.

1 [See p. 703, cat. 285, or 116 -- Analyst]

Most abaca used for weaving is bought in the northern barrios of Bantolinao and Nasig-id. Several woman were furnished abaca by the owner who later received one-half of the cloth.

Fiber to be woven must be stripped from the abaca plant with special care; for example, no pulp should remain on the fiber. Often growers who sell abaca to the Chinese in Siaton poblacion purposely leave pulp on the fibers so the bundles will weigh more.

Dyes

Three vegetable dyes, tagun, taloto, and antipolo, were once used to dye colored weft thread for abaca cloth. Tagun (Indigofera suffruticosa Mill) grows wild in the nearby hills; once in the past it was cultivated as a source of black dye. Domesticated tagun, according to the barriofolk, made a better dye than the wild variety. Water was heated and tagun leaves were added; a little lime was then sprinkled into this mixture and care taken lest the water boil. "If the water boiled," one woman explained, "the dye was not any good because the leaves became tender right away." Bark of the taloto and antipolo trees was powdered to make a red dye. Red fibers were sometimes re-dyed with tagun "so they would be reddish and very shiny." Today these vegetable dyes are rarely, if ever, used. Weavers buy chemical dyes in the poblacion; a package of four different dyes costs ten cents.

sheen; the latter is considered quite desirable. Abaca woven for fish nets is not soaked or pounded as is clothing fabric. 286

Abaca fabric woven in Caticugan was used to make shirts and short pants for boys and men, blouses and skirts for women, or blankets, mosquito netting, pillow case covers, strainers, window curtains and veils. Material used for pillow case covers and veils is woven from the finest abaca thread, magamays. The most widespread use of abaca cloth in Caticugan, however, is for clothing, especially for older women. To my knowledge no abaca was [437] woven for sale in Caticugan, although sometimes half of the fabric woven was given to the individual who furnished the abaca.

Other fibers besides abaca once were woven by some woman of Caticugan. Fibers of the sab-a and San Pablo banana, maguey and lawisid (a banana-like plant) were stripped and woven into fabrics. Filipino use of banana fibers was reported by Loarca in the latter part of the 16th century.

> ...for the cloth which the natives use for their garments is made from a kind of [wild] banana. From this they make a sort of cloth resembling colored calico, which the natives call medrinaque.[18]

Maguey leaves were cut, squeezed and soaked in water until the pulp softened. The barriofolk said the retted leaves were then placed on a flat board and, holding one end of

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[18] Loarca, Blair and Robertson, op. cit., V, pp. 43-4.

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> very nice.' But I said, 'buyag' as a precaution against an osikan. Some of the people wanted to buy the cloth. There were only two of us who wove very well in those days.[19]

From this weaver's account, it is evident that weaving fine fabrics from various banana fibers was nearly extinct twenty or thirty years ago. In "the old days," this weaver said, fabric woven by the hiringue technique sold for about thirty cents a yard. [435

The gradual disappearance of hiringue-woven fabrics was partly due to low prices; families stopped growing lawisid when the fiber's price fell. One woman's family planted lawisid several decades ago.

> Sometimes I could not weave all the lawisid into cloth so we stripped and sold the fibers to the Chinese in the poblacion. From fifteen stalks of lawisid we once made $12. Six months later we stripped new plants that grew from the old ones and made $7. We finally stopped growing lawisid, however, because the price fell very low.

Woven fabrics were once bartered for food or labor. "When we had plenty of abaca cloth and my father had much work to be done," one informant explained, "we paid the workers with cloth." [437

Future of Weaving in Caticugan

A number of factors explain why little weaving is done today in Caticugan. One may predict the complete disappearance of abaca weaving for clothing fabric if these factors continue. First, the high prices of fibers [435

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[19] An osikan is a person with an "evil eye," a Spanish importation from Europe to the Philippines. By complimenting a person an osikan is believed able to cause the victim to become ill; a protection against such a spell is to reverse the compliment by saying "buyag."

51:Hart E-3 (1950-1952)1954 OA1 Philippines
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A somewhat distinct feature of some *vesperas* afternoon programs is the "Civic" or "Inaugural" parade of the winning candidates of the beauty contest. Floats are entered in the parade by various groups within the community, e. g. schoolteachers, municipal employees, etc. A religious procession was listed in some of the fiesta programs for late *vesperas* afternoon, although the writer did not observe such a procession on this day at the fiesta attended. Several programs also stated a Holy Rosary would be held in the late afternoon in the church or chapel. This is a fairly common feature (although often omitted from the printed programs) since *vesperas* is normally the ninth and last of the pre-fiesta *novena* prayers. There may be more fireworks around six o'clock, although there are fewer fireworks in the fiesta today owing to recent government restrictions levied against their importation. It seems that the use of fireworks during the fiesta is a Chinese addition.

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The proclamation dance *vesperas* evening may begin as early as six p. m. The admission charge for the dance is lower than for the Coronation Ball held *kahalogan*, averaging ₱1.50 to ₱2.00. This price is one indication that the Proclamation Dance is not considered such a gala and important affair as the Coronation Ball. Normally, both in the *barrio* and *poblacion*, women are admitted free to these dances "to attract the men," who must pay. There is a program which includes the presentation to the audience of winners of the beauty contest. A local speaker introduces the proclamation guest orator who is normally a provincial official, a prominent attorney, or an affluent citizen of Dumaguete. Sometimes the local congressman may be the speaker but not as frequently as for the Coronation Ball. The most important speaker is usually reserved for the most important dance, the Coronation Ball.

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The program for the Proclamation dance may include prizes for the best tango, bee-bop, rhumba, calypso couples, "surprise" numbers, and other entertainment. One fiesta program stated that an auction of "bouquets" for the "Fiesta Muse" would be held, the *poblacion* counterpart of the *barrio* fiesta custom of "selling flowers" at their dances.[8] The dance may continue until after midnight; one fiesta program stated the dance would last from six in the evening to six the following morning.

[8] During the pre-fiesta and fiesta dances in Barrio Caticugan, one flower was auctioned to the highest bidder, who was permitted to dance for one dance with the local belle the flower represented, while the people watched. Often three or four flowers would be auctioned during the dance, the money collected being used to finance the fiesta. This custom was more frequently observed at *barrio* than *poblacion* fiestas.